

Invocation

by

Whyte & McClure

text
Ron Whyte

music
Lee McClure

for

Nine Mixed Voices
or more

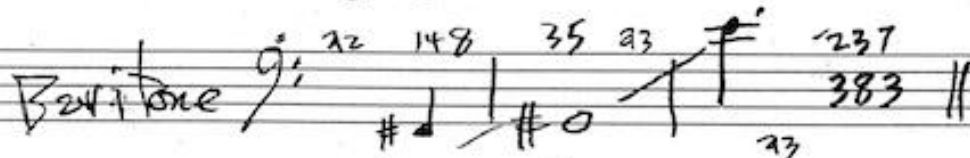
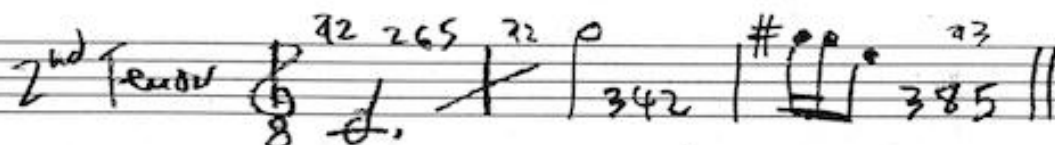
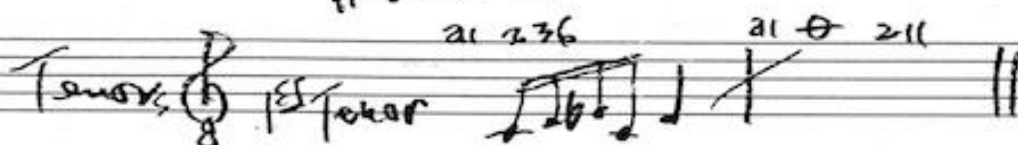
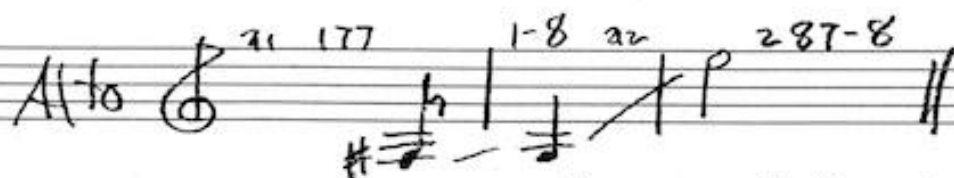
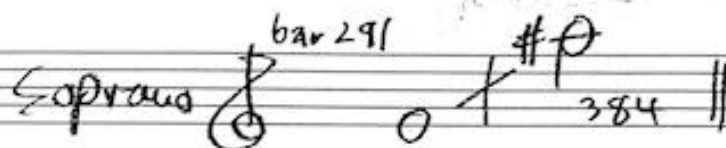
2 Sopranos
2 Altos
2 Tenors
1 Baritone
2 Basses

INVOCATION

for 9 voices

Whyte & McClure

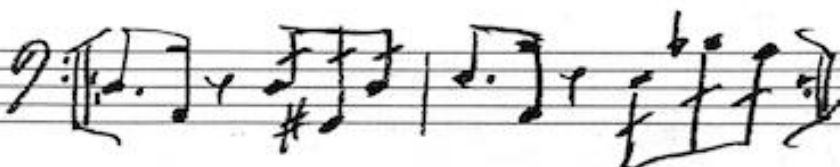
Ranges



If basses too high

alternate →

111-136



INVOCATION: PART I

by Ron Whyte

New York is a MAGIC CITY --
not FAKE MAGIC like movies or Opium,
but real magic,
like when you get hit by a bus
and instead of falling forward,
you fall backward,
and so it runs over your ankle instead of your head:
magic that, years later, still catches your lungs
squeezing stops you still, to think --
did it happen? was I the one? was I really there?

Oh, yeah, New York is Magic City,
especially the Village, and the Lower East Side:
here, innocently turning a corner, you can --
like turning a page in a book called
THE BIG BOOK OF BIG SURPRISES --
turn that corner
and walk smack into Time Past --
pass from a crowded, shrieking, mini-skirted,
tourist-bloated thoroughfare,
practically a midway of hucksterdom,
reeking of the PRESENT --

yeah, you just take a quick turn to the left,
and you can stand stricken in a street
narrow and spider-shadowed
as an alley from 1910:
it should be a piece of flickery old film you're
looking at,
something antique and quaint
a narrow street with deep sunk gutters,
where pushcart venders,
in sloppy Mack Sennet clothes, ↑

harangue each other in complaints and gags
shaped from a language you can only place as

FOREIGN:

and Isn't this a SILENT movie,
and where the fuck is Charlie Chaplin,
dawdling amongst the fat mama-mia women
and the moustachioed old men,
and the naked little kids peeing in the gutter?

Other cities have their CHINA-towns,
their Little ITALY's

New York has a real PART of CHINA, where
Chairman Mao is more in charge, spiritually,
than the Man in Washington,
and a real PART of ITALY, where,
smelling the fresh fish stinking in the shadows,
hearing life pursued in words as foreign and
as old as faces,

you stop and think:

I am displaced:

I have not had my passport stamped,
and these people,

in their funny old ghetto clothes

look at me with hostile foreign eyes,

accusing FOREIGNER at me,

and so, quickly, you retreat back around the corner

and seeing in the distance the Empire State

or the thrust up flat face of the Seagram's building,

and crowding you

gaily modern tourists

and prowling fags

and strolling hippies,

and ambling Matrons from Queens taking in the
Village,

you relax,

for you are home again.

INVOCATION

text by
Ron Whyte

music by
Lee McClure

$\text{♩} = 60$

Strong pulse in 2, i.e., accent on 1 & 4, thru bar 13

Handwritten musical score for the first system, measures 1-4. The score is for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) voices. The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked $\text{♩} = 60$. The dynamic is *mp* (mezzo-piano). The lyrics are "New York is New York is New York York is".

Measures 1-4: *mp* New York is New York is New York York is

Handwritten musical score for the second system, measures 5-8. The score is for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) voices. The key signature is one flat (Bb) and the time signature is 6/8. The dynamic is *mf* (mezzo-forte). The lyrics are "New York is New York is New York York is".

Measures 5-8: *mf* New York is New York is New York York is

(J.=60)

Inno

Pg. 1A

Handwritten musical score for Soprano (S), Alto (A), Baritone (Br), and Bass (B) voices. The score is divided into three measures labeled [1], [2], and [3].

Measure [1]: Soprano (S) starts with a melodic line, marked *mf*. The lyrics are "New York".

Measure [2]: Soprano (S) continues the melody, marked *mp*. The lyrics are "is a Ma-gic".

Measure [3]: Soprano (S) concludes the phrase, marked *mp*. The lyrics are "Ma-gic Ci".

Alto (A), Baritone (Br), and Bass (B): These parts provide harmonic support with repeated rhythmic patterns. The lyrics for all three parts are "N.Y. is N.Y. is N.Y. York is N.Y. is N.Y. is".

Handwritten musical score for Soprano (S), Alto (A), Baritone (Br), and Bass (B) voices, continuing from the previous system.

Soprano (S): The melody continues, marked *mp* and *subito mf*. The lyrics are "N.Y. Magic Magic City".

Alto (A), Baritone (Br), and Bass (B): These parts continue with their harmonic patterns. The lyrics for all three parts are "N.Y. York is N.Y. is N.Y. is N.Y. York is N.Y. York is N.Y. is N.Y. York is".

(♩ = 60)

INVO

Pg. 2

S
T (8) not fake Ma—gic like movies or o—pi—um

A
N.Y. is N.Y. is N.Y. not fake Magic like o-pi-um

7

BR
N.Y. is N.Y. is N.Y. not fake Magic like o-pi-um

B
N.Y. is N.Y. is N.Y. not fake Magic like o-pi-um

S
T (9) *cres* *gliss* but real Magic but real Magic but real Magic *f*

A
Magic not fake Magic like opium Magic not fake Magic

10

BR
cres Magic not fake Magic like opium Magic not fake Magic *f*

B
Ma-gic not fake magic like opium Magic not fake Magic *f*

S
A *mp* and in—stead of falling forward

T
mp Like when you get hit by a bus. *mf* 4

BR
Like when you get hit by a bus.

B
Like when you get hit by a bus.

(J.=60)

INVO Pg.3

(J.=40) subito SLOWER

S
A
BR
B

19

f

you fall backward

mp

back-ward

And so it runs

A
BR
B

22

Accel

mp

so it runs over your

over your ankle in- stead of your head!

A
T

25

mf

ankle in- stead of your head!

Accel

so it runs over your ankle in-

S
A
T

28

Accel

mf

cres

so it runs over your ankle instead of your

8- stead of your head!

♩ = 120

S
A
T

31

f

head!

Strong Pulse in 2 thru bar 49

♩ = 60

Magic that years later still ca[t]-ches your

Magic that years later still ca[t]-ches your

S¹
T¹

(8) breath that still catches your breath; not fake N.Y. Magic not fake

S²
T²

(8) breath that still catches your breath; not fake N.Y. Ma- gic not fake

34

A
BR
B

22

mp

23

mp

Ma

Ma

gic that

gic that

(1. = 60)
(p)

INVO Pg. 4

S' T' (8) Magic not fake Magic that still catches your breath not fake

S² T² (8) Magic not fake Magic that still catches your breath not fake

(37) A *mf* years # later still years # later still *mp* years # later still

BR B *mf* years # later still years # later still years # later still

S' T' (8) Magic that years later catches your N.Y. Ma-gic not fake

S² T² (8) Magic that years later catches your N.Y. Ma-gic not fake

(40) A *p* ca-tches your # breath catches your breath *mf* *p*

BR B *mf* ca-tches your breath catches your breath

S' T' *mp* (8) Magic not fake Magic that still catches your breath not fake

S² T² *mp* (8) Magic not fake Magic that still catches your breath not fake

(43) A *fmp* gliss *f mp* squee zing *mf* stops you still

BR B *fmp* gliss *fmp* squee zing *mf* stops you still

Zing = underlined consonant = get to and sing consonant immediately.

(mp) *cres* — >

S¹ T¹ (8) Magic that years later cat—ches your breath, Magic that still catches

S² T² (8) Magic that years later cat—ches your breath, Magic that still catches

(46) A stops you still to think: Did it happen? Was I the one? Was

BR B stops you still to think: Did it happen? Was I the one? Was

f *f*

S¹ your breath; really there? Was I the one? Was I really

S² your breath; really there? Was I the one? Was I really

A¹ *mf* *f* I really there? Was I the one? Was I really

A² *mf* *f* I really there? Was I the one? Was I really

(49) T¹ your breath; really there? Was I the one? Was I really

T² your breath; really there? Was I the one? Was I really

BR *mf* *f* I really there? Was I the one? Was I really

B *mf* *f* I really there? Was I the one? Was I really

f

1. = 60

there? there? there? there? there? there?

Strong pulse in 2 thru bar 66

not fake Magic Magic that years later

not fake Magic Magic that years later

8 there? 8 there?

not fake Magic

there? there? there? there? there? there?

N.Y. Magic not fake Magic Magic that years later

there? there? there? there? there? there?

Oh!

24 *mf*

New York is a Ma

catches your breath Magic that years later catches your breath

catches your breath Magic that years later catches your breath

Yeah! Oh!

(1.=60) (mf) INVO New Pg. 7

S T *gic* Magic Ci—ty espe—cially in the

A *mp* Magic that years later catches your breath Magic that years later

(61)

BR *(mp)* Magic that years later catches your breath Magic that years later

B² *mf* yeah!

S T *f* Vil—lage in the Village and the Low—er East *mp* 1.=1

A *mp* catches oh yeah Magic Ci—ty not fake Ma—gic and es

(64) BR *mp* catches oh yeah Magic Ci—ty not fake Magic and es

B² *mf* oh! *mp* Lower East

S T (8) Side *mp*

A *mp* —pecially in the Village and the Lower East Side es

(67)


BR *cres* —pecially in the Village and the Lower East Side *mp* es


B *cres* Side — Lower East Side *fmp* Yeah!

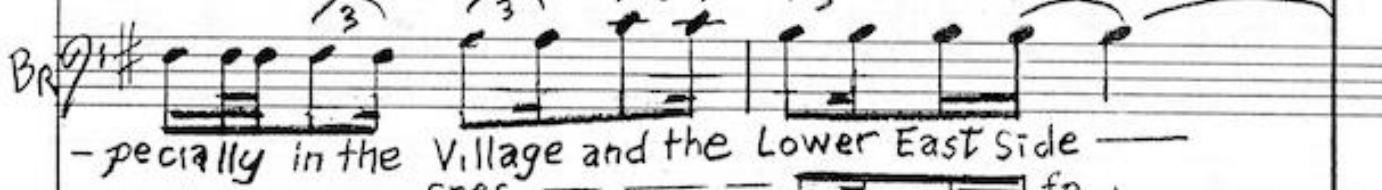
(♩=60) INVO

cres

2 fp Pg. 8

A 
-pecially in the Village and the Lower East Side

BR 
-pecially in the Village and the Lower East Side

B 
Lower East Side

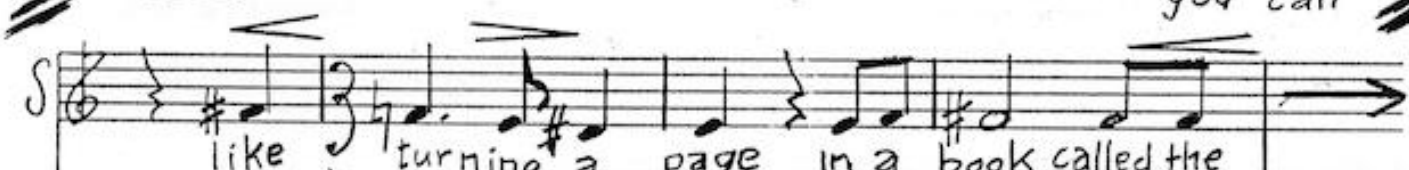
S 
Here innocently turning a corner you can

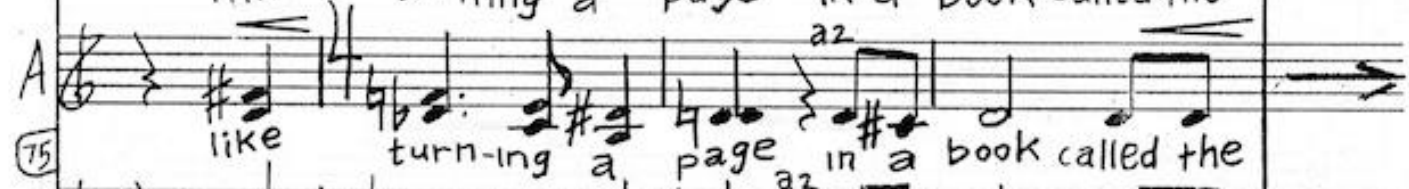
A 
Here innocently turning a corner you can

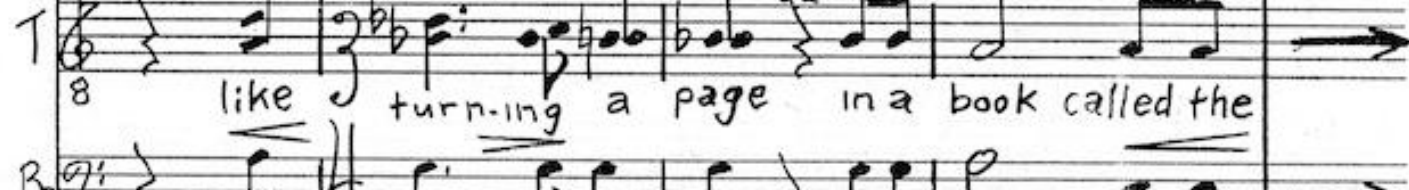
T 
Here innocently turning a corner you can

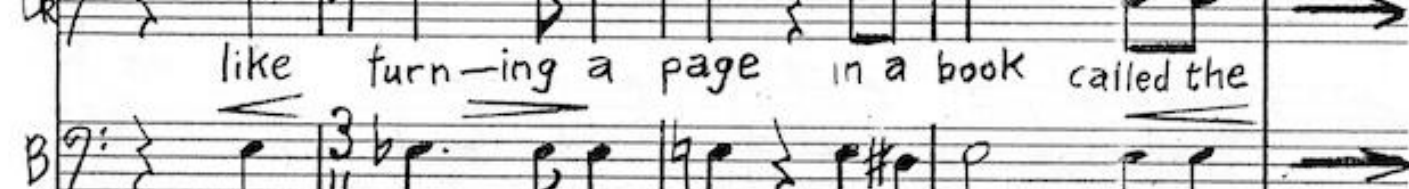
BR 
you can

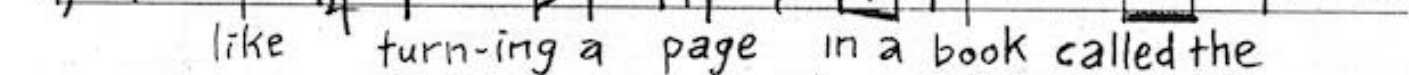
B 
you can

S 
like turning a page in a book called the

A 
like turn-ing a page in a book called the

T 
like turn-ing a page in a book called the

BR 
like turn-ing a page in a book called the

B 
like turn-ing a page in a book called the

mf *p* *INVO* *mp* *p*

S *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

A *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

(79) T *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

Br *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

B *mf* BIG BOOK BIG BOOK of BIG SUR-PRIS—ES

p *mp*

S SURPRI—SES you can turn that

A *p* SURPRI—SES you can turn that

(83) T *p* SURPRI—SES you can turn that

Br *p* SURPRI—SES you can turn that

B *p* SURPRI—SES you can turn that

mf *p* *mp*

S cor—ner and walk smack! in to

A *mf* cor—ner and walk smack! in to

(87) T *mf* cor—ner and walk smack! in to

Br *mf* cor—ner and walk smack! in to

B *mf* cor—ner and walk smack! in to

$\text{♩} = 40$

INVO

$\text{♩} = 46$

Pg. 10

S *p* Time Past

A *p* Time Past Time Past you just? take a quick turn to?

(91) T *p* Time Past

BR *p* Time Past Time Past you just? take a quick turn to?

B *mp* Time Past Time Past you just? take a quick turn to?

A the left and you can? stand stricken in a? narrow street,

(95) BR the left and you can? stand stricken in a? narrow street,

B the left and you can? stand stricken in a? narrow street,

Strong Pulse in 2 thru bar 136

A *mp* It should be a piece of flic—ker-y old film you're looking at

(99) BR *mp* It should be a piece of flic—ker-y old film you're looking at

B It should be a piece of flic—ker-y old film you're looking at

S *mp* *f* (8) NNN — NNN — You can turn that corner and

(102) A *mf* something antique and you just take a quick turn to the left and

BR *mf* something antique and you just take a quick turn to the left and

B something antique and you just take a quick turn to the left and

(2. = 46) *INVO* *mp* Pg. 11

S *mp* Walk smack in-to Time Past and pass from a crowded shrie—king *f* *gliss* *mp*

105 A *mp* you can stand stricken in a narrow street, It should be a piece *mf*

BR *mp* you can stand stricken in a narrow street, It should be a piece *mf*

B

S *mf* mini-skirted tourist bloa—ted thor— ough *f* *gliss*

108 A of flic—ker-y old film you're looking at something antique and

BR of flic—ker-y old film you're looking at something antique and

B

For the final "T" in the word "böt" or
 "dot" always let tongue hit roof of mouth but don't pronounce final
 plosive of the letter "T".
 ♯ = staccato with accent

S *mp* —fare

A *mp* you just take a quick turn to dǎ döt da dōo dot da dot da

111 BR you just take a quick turn to dǎ döt da dōo dot dǎbǎ daba daba

B *mp* you just take a quick turn to dǎ döt da dōo dot dǎbǎ daba daba

[illegible]

(J.=46) sing twice *INVO* Pg.13 Repeat once

S: doo dot da dot da doo dot da dot da

A: doo daba da daba da dot da doo daba da daba da dot da (4)

T: doo dot da dot da doo dot da dot da

Br: doo dot daba daba daba doo dot daba daba daba

B: doo dot daba daba daba doo dot daba daba daba

or more
Sing 135-36 three times if cres. still possible.

cres thru repeats (4)

S: doo daba da daba da dot da doo daba da daba da dot da sfz

A: doo daba da daba da dot da doo daba da daba da dot da sfz

T: doo dot daba daba daba doo dot daba daba daba dot sfz

Br: doo dot daba daba daba doo dot daba daba daba dot sfz

B: doo dot daba daba daba doo dot daba daba daba dot sfz

(138) J=104 mf al

S: you just take a quick turn to the left

(♩ = 104)

INVO

Pg. 14

♩ = 66

a2 mp Ritard

mf

mp

mp take a quick turn to the left

mf div.

mp

mp You just take a quick turn to the left

cres.

mf dim.

mp

mp You just take a quick turn to the left

mp

mp you just take a quick turn to the left

a3 mp

mf

mp

mp you just take a quick turn to

mp

mp You just take a turn

a2 div.

mp

a2 You just take a turn

div.

mp

mp You just take a turn

mp And you can stand stricken in a street

mp

mp take a turn to the

a2

a2 take a turn to the

a2

mp take a turn to the

mp

Nar-row and spider shadowed

(♩=66)

INVO

Pg. 15

S left — *f* *mp*

A *ob.* left — *f* *mp*

(157) T *op.* left — *f* *mp*

BR *mf* *f* *mp*

B stand stricken in a street nar-row and spider shadowed

S *mp* *fp* Ritard — — — — — (♩=52)

S stand in a street nar-row —

S *mp* *fp*

S stand in a street nar-row —

A' *mp* *fp*

A' stand in a street nar-row —

A' *mp* *fp*

A' stand in a street nar-row —

T' *mp* *fp*

T' stand in a street nar-row —

T' *mp* *fp*

T' stand in a street nar-row —

BR *mf* *mp* Ritard

B as an al-ley from nineteen-

(♩=52) ♯ or x = rapid whispering, 1vvv Pg.16 repeat text below; audience not to understand.

Handwritten musical score for a choir with 8 parts: Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), Alto 2 (A²), Tenor 1 (T¹), Tenor 2 (T²), Baritone (BR), Bass 1 (B¹), and Bass 2 (B²). The score is in 7/8 time with a key signature of one sharp (F#). It features a melodic line with various rests and a rhythmic pattern of eighth and sixteenth notes. Dynamics include 'p' (piano) and 'x' (rapid whispering). Lyrics include 'oh', 'yeah you just...', and 'ten'.

yeah, you just take a quick turn to the left,

and you can stand stricken in a street

narrow and spider-shadowed

as an alley from 1910:

it should be a piece of flickery old film you're looking at,

something antique and quaint

a narrow street with deep sunk gutters,

where pushcart venders, in sloppy Mack Sennet clothes,

harangue each other in complaints and gags

shaped from a language you can only place as FOREIGN:

and isn't this a SILENT movie,

and where the fuck is Charlie Chaplin,

dawdling amongst the fat mama-mia women

and the moustachioed old men,

and the naked little kids peeing in the gutter?

(♩=52)

INVO

Pg. 17

~~~~~ = whispering

sing as though you're stepping gingerly around dead rat.

174  
A' *mp* with deep *#* Sunk *#* deep sunk gut *#* ters *mf* Where? *p* shakey gliss

all others use text on pg. 16

180  
A' *mp* push cart *#* ven ders harangue each other in com

all others

184  
A' *mf* > *f* > *mf* *mp* cres-  
-plaints and gags shaped from from a lan-guage

all others

underlined consonant = sound consonant.

189  
A' *cres* I can on ly *slow gliss* *f* *mf* *mf* *mf*  
pl ace as foreign-  
foreign-

all others

(♩=52)

INVO

Pg. 18

yeah, you just take a quick turn to the left,  
and you can stand stricken in a street  
narrow and spider-shadowed  
as an alley from 1910:  
it should be a piece of flickery old film you're looking at,  
something antique and quaint  
a narrow street with deep sunk gutters,  
where pushcart venders, in sloppy Mack Sennet clothes,  
harangue each other in complaints and gags  
shaped from a language you can only place as FOREIGN:  
and isn't this a SILENT movie,  
and where the fuck is Charlie Chaplin,  
dawdling amongst the fat mama-mia women  
and the moustachioed old men,  
and the naked little kids peeing in the gutter?

Handwritten musical score for a song. The score is written on five staves. The first staff is for Soprano 1 (S1), the second for Soprano 2 (S2), the third for Alto 1 (A1), the fourth for Alto 2 (A2), and the fifth for Tenor 1 (T1). The lyrics are written below the staves. The tempo is marked as ♩=84. The score includes dynamic markings (pp, mp, p), articulation (gliss), and phrasing slurs. The lyrics are: "for — eigh", "for — eign", "eh", "and these", "peo — ple". The score is divided into measures with bar lines. The first staff has a 2/4 time signature, the second a 4/4, the third a 2/4, the fourth a 2/4, and the fifth a 2/4. The score is handwritten and includes a tempo change instruction "Suddenly Faster ♩=84" with an arrow pointing to the end of the piece. A wavy line is labeled "whispering".

~~~~~ = whispering

(♩=84) INVO Pg. 19 *p* < *mp*

S *eh* —

A *mp* *eh* —

(201) T' *mp* *mf* *mp* *eh* —

8 in their funny old ghe—tto clothes look at me

all others

S *eh* —

A *mp* *f* *mp*

(207) T' *mf* *mp* *f*

8 with has-tle for—eign eyes—

all others

S

A *p* *eh* —

(214) T' *ah* —

T² *ah* —

BR *mf* *f*

B *mf* *f*

ac—cus—ing accusing for-eig-ner ac-cusing foreigner at

Handwritten musical score for measures 220-224. The score is in 4/4 time and features five staves: Soprano 1 (S¹), Tenor 1 (T¹), Soprano 2 (S²), Alto 1 (A¹), and Alto 2 (A²). The lyrics are: "me and so! quickly retreat an' you, and so you, and". The music includes dynamic markings such as *mp*, *f*, *mf*, and *cres*, as well as articulation marks like accents and slurs. A bracket labeled "2X ONLY" is placed over the final measure of the system.

Handwritten musical score for measures 225-229. The score continues with the same five staves. The lyrics are: "so quickly retreat an' you and so you, and". The music includes dynamic markings such as *mp*, *f*, *mf*, and *cres*, as well as articulation marks like accents and slurs. A bracket labeled "2X ONLY" is placed over the final measure of the system.

(♩=84-96)

Invq

Pg. 21

226A

226B

Handwritten musical score for measures 226A and 226B. The score is written for six parts: Soprano 1 (S¹), Soprano 2 (S²), Alto 1 (A¹), Alto 2 (A²), Tenor 2/Bass (T² BR), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "so you see in the dis-tance the and so you and so you, and back around back around around the corner quickly you retreat back back a-round so quickly retreat an' you and so you, and". The score includes dynamic markings (f, mp, mf, cres) and articulation (accents, slurs). A bracket on the right side of the first system indicates a repeat or continuation.

Handwritten musical score for measures 227 and 228. The score is written for six parts: Soprano 2 (S²), Soprano 1 (S¹), Alto 1 (A¹), Alto 2 (A²), Tenor 2/Bass (T² BR), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "so and so you and so you and Empire State Empire State or the back around back around around the corner quickly you retreat back back a-round so quickly retreat an' you and so you and". The score includes dynamic markings (f, mp, mf, cres) and articulation (accents, slurs). A bracket on the right side of the second system indicates a repeat or continuation.

229

Handwritten musical score for measures 229-230. The score is written for six parts: Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Alto (A), Tenor 2/Bass (T2/BR), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

S1: so, so, so you & so you and
 S2: thrust up flat face of the Seagram's ba'bababa build—ding or the
 T1: thrust up flat face of the Seagram's ba'bababa build—ding or the
 A: back around back around around the corner
 T2/BR: quickly you retreat back back a—round
 B: so quickly retreat so you & so you and

Dynamic markings include *f*, *mp*, *cres*, and *mf*. There are also slurs and accents over the notes.

231

Handwritten musical score for measures 231-232. The score is written for six parts: Soprano 1 (S1), Soprano 2 (S2), Tenor 1 (T1), Alto (A), Tenor 2/Bass (T2/BR), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

S1: so, so, so you & so you and
 S2: thrust up flat face of the Seagram's ba'bababa build—ding or the
 T1: thrust up flat face of the Seagram's ba'bababa build—ding or the
 A: back around back around around the corner
 T2/BR: quickly you retreat back back a—round
 B: so quickly retreat so you & so you and

Dynamic markings include *f*, *mp*, *cres*, and *mf*. There are also slurs and accents over the notes. A large 'X' is drawn over the right side of the score, indicating a correction or deletion.

to pg. 22A →

233

S1 *f mp* so you see in the dis-tance the
 S2 *f* so and so you and so you, and
 A1 *mf* 3 *cres* back around back around around the corner
 A2 *mf* 3 *cres* back around back around around the corner
 T2 *mp* quickly you retreat back back a-round
 BR *f* quickly you retreat ah' you and so you, and
 B *f mp* so quickly retreat ah' you and so you, and

235

S2 *mp* *cres* and so you and so you and
 S1 *f* Empire State back around back around around the corner
 A1 *mf* 3 *cres* back around back around around the corner
 A2 *mf* 3 *cres* back around back around around the corner
 T2 *mp* quickly you retreat back back a-round
 BR *f* quickly you retreat ah' you and so you and
 B *f mp* so quickly retreat ah' you and so you and

236A

236B

so, so, so you & so you and

thrust up flat face of the Seagram's babababa building or the

up flat face of the Seagram's babababa building or the

back around back around around the corner

quickly you retreat back back a-round

so quickly retreat so you & so you and

236C

236D

so, so, so you & so you so

thrust up flat face of the Seagram's babababa building so

up flat face of the Seagram's babababa building so

back around back around around the corner

quickly you retreat back back a-round

so quickly retreat so you & so you so

236E

236F

A Tempo

Handwritten musical score for five voices (Soprano, Tenor 1, Alto, Tenor 2/Bass, Bass) for measures 236E and 236F. The score includes lyrics and musical notation with various markings like 'az', '8', and '3'.

Measure 236E:

- Soprano: *az* you
- Tenor 1: you
- Alto: #
- Tenor 2/Bass: *az* #
- Bass: #

Measure 236F:

- Soprano: back around the, back around the,
- Tenor 1: bah
- Alto: bah
- Tenor 2/Bass: bah
- Bass: bah

Measure 236F (Continuation):

- Soprano: (3) ah-
- Tenor 1: ah-
- Alto: (3) ah-
- Tenor 2/Bass: ah-
- Bass: ah-

236G

236H

Slower
♩=76

Handwritten musical score for five voices (Soprano, Tenor 1, Alto, Tenor 2/Bass, Bass) for measures 236G and 236H. The score includes lyrics and musical notation with markings like 'gliss' and '8'.

Measure 236G:

- Soprano: back around the cor-ner
- Tenor 1: #
- Alto: #
- Tenor 2/Bass: #
- Bass: #

Measure 236H:

- Soprano: gliss
- Tenor 1: #
- Alto: #
- Tenor 2/Bass: #
- Bass: #

Measure 236H (Continuation):

- Soprano: and
- Tenor 1: #
- Alto: #
- Tenor 2/Bass: #
- Bass: #

(J=76)

Invo

(236I)

(236J)

2X only

crowding you gay-ly modern tour-ist and
 crowding you gay-ly modern tour-ist and

Sing 4-bar phrase 7 times. T' starts 3rd time.

(236K)

(236L)

7x: Accel - - - - - da = dah

S: dah da da da da da

A: 2-4: crowding you gay-ly modern tour-ist and
 5-9: da dot da dot da da da da

T² BR: 8 dah da da da da da

B: 1-2: crowding you gay-ly modern tour-ist and
 3-7: da dot da dot da da da da

(3x) T¹: 8 Other cities have chinatowns their little Italy's N.Y. has a real
 mf < f p cres mf < f p cres

(4x) T¹: 8 than the Man in Wa a-shington than the
 mf < f p cres mf < f p cres

(5x) T¹: 8 -y where smelling the fresh fishes stinking in the shadows hearing
 f < dim mp

(6x) T¹: 8 as fa ces

To pg. 23 →

(♩=76)

INVO

Pg. 23

237 8x: Accel thru 7x

S: *mp* *cres* *mf*
1-2: crowding you gay ly modern tour 1st, and
3-7x: da dot dot dot da ba da *mf* *dim.* da ba

A: *mp* *cres*
1-2: crowding you gay ly modern tour 1st and
3-7x: da dot dot dot da da da da ba

T² BR: *mp* *cres* *mf*
8 da da da da da da

B: *cres* *f* 1-2x: and 3-7: da 4x

T¹: *f* *dim.*
8 Part of china where chairman Mao is more in charge spirit, spiritually
4x *f* *dim.*
8 Man in Wa a shington N.Y. has a real Part Ital-

5x *cres* 6x
8 life per-sued persued in words as foreign and as old

6x 7x
8 Accel thru 7x

Join [T²+BR] for 7x

* start "wa" mostly closed [cl.] off; open [op.] gradually like plunger mute.

239 - Accel

S: da da da da da dot da da dot

A: da dot da dot da da ba da dot da ba da dot

T BR: 8 da da da da da dot da da dot

B: da dot da dot da da ba da dot da ba da dot

sing twice = repeat once

← from pp. 22 D

242 sing twice Accel INVO Pg. 24

(1) (2) (3) (4)

S: da da dot da da dot da dot

A: da da dot da da dot da dot

T BR: da da dot da da dot da dot

B: da da dot da da dot da dot

248 Accel

S: da da da da da da da da da da, da, da, da

A: da da da da da da da da da da, da, da, da

T BR: da da da da da da da da da da, da, da, da

B: da da da da da da da da da da, da, da, da

al

[sim...]

T ONLY

T+BR

253 Accel J.=63

Strong Pulse in 2 thru bar 294

S: da, da, da, da da ga da ga da

A: da, da, da, da da ga da ga da

T BR: da, da, da, da da ga da ga da

B: da, da, da, da da ga da ga da

f dim

mp

dot dot dot

dot dot dot

(♩ = 63)

INVO

Pg. 25

mf

Score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The music is in 4/4 time with a tempo of 63 beats per minute. The lyrics are: "doogada da", "gaga da", "doogada da", "dooga da", "dooga da", "dooga da", "ga daga daga", "dooga da". The Soprano part has a melisma "so" and a dynamic marking "mf". The Alto part has a melisma "ai: A1" and a dynamic marking "mf". The Tenor, Baritone, and Bass parts have a melisma "mf" and a dynamic marking "mf".

Score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The lyrics are: "you can", "like turning that page", "da", "da", "da", "doogada", "dagada", "dooga", "dot daga", "doogada", "da", "dooga", "daga", "daga", "doogada", "dagada", "dooga", "dot daga". The Soprano part has a melisma "ai: A1" and a dynamic marking "mf". The Alto part has a melisma "ai: A1" and a dynamic marking "mf". The Tenor, Baritone, and Bass parts have a melisma "mf" and a dynamic marking "mf".

Score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The lyrics are: "in the Book of Big surpris-es", "like turning that", "da", "da", "da", "doogada", "dagada", "dooga", "dot daga", "doogada", "da", "dooga", "daga", "daga". The Soprano part has a melisma "ai: A1" and a dynamic marking "mf". The Alto part has a melisma "ai: A1" and a dynamic marking "mf". The Tenor, Baritone, and Bass parts have a melisma "mf" and a dynamic marking "mf".

(♩=63)

INVO

Pg. 26

SING 3X's

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B) parts. The score is divided into three systems, each starting with a measure number in a box (265, 268, 271).

System 1 (Measures 265-270):

- Soprano (S):** "corner", "you walk smack in-to Time Past".
- Alto (A):** [sim...], 21: A².
- Tenor (T):** "da", "da", "da".
- Baritone (BR):** [sim...], dot.
- Bass (B):** "da", "da", "da".

System 2 (Measures 271-276):

- Soprano (S):** "and", "hear", "ng life persued in".
- Alto (A):** 22, 22, 22.
- Tenor (T):** "da", "da", "da".
- Baritone (BR):** dot.
- Bass (B):** "da", "da", "da".

System 3 (Measures 277-282):

- Soprano (S):** "words as foreign and as old as fa—ces".
- Alto (A):** 22, 22, 22.
- Tenor (T):** "da", "da", "da".
- Baritone (BR):** (continuous accompaniment).
- Bass (B):** "da", "da", "da".

Handwritten notes include "3x only" with an arrow pointing to a measure in the Soprano part of System 2.

(J.=63)

INVO

Pg.27

Handwritten musical score for five parts: Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B). The score is divided into three systems, with measure numbers 274, 277, and 280 marked in boxes.

System 1 (Measures 274-276):

- Soprano:** Lyrics: "you stop and think I am dis-placed I have not had my".
- Alto:** Includes performance markings *[sim...]* and *al: A1*.
- Tenor:** Lyrics: "da da da".
- Baritone:** Includes performance marking *[sim...]* and *dot*.
- Bass:** Lyrics: "da da da".

System 2 (Measures 277-279):

- Soprano:** Lyrics: "passport stamped walking into Time Past into Time Past".
- Alto:** Includes performance markings *al: A1* and *dot*.
- Tenor:** Lyrics: "da da da da da da da".
- Baritone:** Lyrics: "da da da da da da da".
- Bass:** Lyrics: "da da da da da da da".

System 3 (Measures 280-282):

- Soprano:** Lyrics: "New York Magic Real Magic".
- Alto:** Includes performance markings *ff*, *mp*, and lyrics "Smack into New York Magic Real Magic doogada dagada dooga dot daga".
- Tenor:** Includes performance marking *ff* and lyrics "New York Magic Real Magic".
- Baritone:** Includes performance marking *mp* and lyrics "New York Magic Real Magic doogada dagada dooga dot daga".
- Bass:** Includes performance marking *ff* and lyrics "New York Magic Real Magic doogada dagada dooga dot daga".

The score includes various musical notations such as notes, rests, and dynamic markings (*ff*, *mp*).

Handwritten musical score for measures 281-282. The score is written for Soprano (S), Alto (A), Tenor (T), and Baritone/Bass (BR/B). The lyrics are "doo ga da da dooga daga daga". A large bracket on the right side of the score indicates a repeat or continuation.

ABR, B SING 7 times = Repeat 6x. Others start 2x, 3x at point marked: "START". A² + 2B switch to lines marked (5x) on 5x

Handwritten musical score for measures 282-283. The score is written for Soprano (S), Alto (A), Tenor (T), and Baritone/Bass (BR/B). The lyrics are "doo ga da bot'nda dooga da bah". The score includes various musical notations such as "fp close off", "gliss", "n or w = sound consonant", and "START". The score is divided into sections marked with circled numbers (2x, 1x, 5x, 3x, 2x, 1x, 5x) and includes a large bracket on the right side.

(♩ = 63)

INVO

Pg. 29 □ or W = sound consonant

fp

gliss

284

2X START

2X S¹ doon dah doon dow

1X S² START doogada bah dooga da ba daga dooga da bah

1X A dooga da bot'nda dooga dot daga dooga da bah dooga daga daga

5X A² da da ba da ba da

2X T¹ 2X START sfz doon dah doon dow *fp* *gliss*

3X T² 8 doogoo bot!

1X BR 8 dooga da bot'nda dooga dot daga dooga da bah dooga daga daga

5X 2B da da ba da ba da

286

2X S¹ 1-6 doon dah doogada bah *sfmf*

1X S² 1-6 sfz dooga da bot doogada bah *sfmf*

1X A 1-6 sfz dooga da bot'nda dooga dot daga dooga da bot dooga da bah

5X A² 1-6 sfz dooga da dooga da dooga da bot doogada bah *sfmf*

2X T¹ 1-6 doon da doogada bah *sfmf*

3X T² 1-6 doogadaga bot bot'ndaga doogada bot dooga da bah *sfmf*

1X BR 1-6 doogada bot'nda dooga dot daga doogada bot doogada bah

5X 2B 1-6 dooga da dooga da doogada bot doogada bah *sfmf*

(♩.=63)

INVO

New Pg. 30

2S
dadot da dot da da dot dadot da dot

A1
(289) dadot da dot da da dot dadot da dot

A2
dadot da dot da da dot dadot da dot

2T
dadot da dot da da dot dadot da dot

BR
2B
dadot da da dot da dadot da da dot da dadot da da dot da

(♩.=63; ♩.=94) Ritard

h=h

S
da da dot da dot da—

A1
(292) da da dot da dot da—

A2
da da dot da dot da—

T
da da dot da dot da—

BR
B
dadot da da dot da dadot da da dot da dadot da da dot da

(♩.=76)

(295)

da—

da—

da—

da—

BR → Y

daba da da bada da da ba

to bar 300, Pg. 31 →
No bars 297-99

T' →

T² BR →

ZB →

(J=76)

INVO

Pg. 31

mp

S oh N.Y. is a Magic City

A dot da da dot da da dot da da

T1 dot da da dot da da dot da da

T2 dot da da dot da da dot da da

B da dot da ba da da ba da dot da ba da dot da ba da

cres —

S e-spec/i-a/ly in the Lower Eastside Just turn a corner innocently

A 305 da ba da dot da da da ba da dot da da

T1 8 da ba da dot da da da ba da dot da da

T2 8 da ba da dot da da da ba da dot da da

B da da #ba da dot da #ba da da da ba da dot da ba da

f

S — and walk smack into into into Time Past Yeah you just

A 309 da da da dot da dot Time Past!

T1 8 da da da dot da dot Time Past

T2 8 da da da dot da dot Time Past

B — ba da ba da In into Time Past Time past

313

f *mf*

take a quick turn to the left and

take a quick turn to the left

take a quick turn to the left

take a quick turn to the left

take a quick turn ba da ba da ba da ba turn to the left

316

f

you can stand stricken in a street nar-

stricken in a

stricken in a

stricken in a

cres *f* *dim-3* *3*

ba da ba da ba da ba stricken in a da ba da ba da ba

319

mf

-row as an alley from 1910 a

in a street nar-row ah ah

in a street nar-row ah ah

in a street nar-row ah ah

in a street nar-row do bo do do bo dah-

(♩=76)

INVO

Pg. 33

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) in G major, 4/4 time. The tempo is marked (♩=76). The score includes lyrics and dynamic markings (mp, mf, mf).

Soprano: flickery old film you're looking at something antique

Alto: ah film you're look-ing at some tea an-

Tenor: ah film you're look-ing at some tea an- *div.*

Baritone: ah film you're look-ing at some tea an-

Bass: ah film you're look-ing at some tea an-

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) in G major, 4/4 time. The score includes lyrics and dynamic markings (mp, mf, mf, cres-).

Soprano: a bit of N.Y. Magic dot da da

Alto: -tique N.Y. Magic dot da da

Tenor: -tique N.Y. Magic like when you get hit by a bus

Baritone: -tique N.Y. Magic dot da da

Bass: -tique N.Y. Magic Magic New York da dot da ba da

Soprano: -daba da dot da da daba da dot da da

Alto: -dabada dot da da daba da dot da da

Tenor: and instead of falling fo-ward you fall backward so it runs over

Baritone: dabada dot da da dabada dot da da

Bass: da da ba da dot da ba da da da ba da dot da ba da

334

S: *-cres-* *f* *gliss*
da da da dot Mag—ic

A: *cres* *f* *gliss*
da da da dot Mag—ic

T: *8* over your ankle in stead of your head! Magic that

BR: *cres-* *f* *gliss*
da da da dot Mag—ic

B: *-cres-* *f* *gliss*
ba da ba da in stead of your head. Mag—ic

Bars 338-348: if upper Soprano line fogs Tenor line, both Soprano & Alto sing just lower lines.

338

S: *f* *mf* *az*
Magic that years badabada ba da ba catches your lungs

A: *f* *mf*
Magic that years catches your lungs

T: *8* years *mf* la—ter still catches your

BR: *f* *mf*
Magic that years catches your lungs

B: *f* *mf*
Magic that years catches your lungs

S: *cres* *dim-3* *3*
ba da ba da ba da ba stops you still to doo ba doo ba doo ba

A: *cres* *3* *f*
stops you still to

T: *8* lungs squeez-ing *cres* *f* stops you still to

BR: *f*
stops you still to

B: *f*
stops you still to

(L=76)

INVO

Pg. 35

Handwritten musical score for a vocal ensemble, featuring five staves (Soprano, Alto, Tenor, Baritone, Bass) and lyrics. The score is divided into two systems, with measures 348 and 352 marked. The lyrics are in English and Chinese, with some parts in Chinese characters. The music is in G major (one sharp) and 4/4 time. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are:

was I the one
I there, really there? N.Y.
I there really there? N.Y.
one?
did it happen was I really there? It's called N.Y.
was I the one
I there really there? N.Y.
was I the one
I there really there? N.Y.
minute
N.Y. has a real part of China as
minute
dot da da da da da da
minute
dot da da da da da da
minute
dot da da da da da da
minute
that's what it's called da dot da ba da da da

356

S foreign and as old as faces their hostile foreign eyes accusing *cres*

A dot da da da ba da dot da da *cres*

T¹ dot da da da ba da dot da da *cres*

T² BR dot da da da ba da dot da da *cres*

B da dot da # ba da da da ba da dot da ba da

359

S your passport hasn't been stamped quickly you retreat back *f*

A da da da da dot retreat *f* *gliss*

T¹ da da da da dot retreat *f* *gliss*

T² BR da da da da dot retreat *f* *gliss*

B ba da ba da da you retreat back retreat

362

S you retreat back a-round the cor-ner to

A back! back a-round the corner to see

T¹ 8 back! *az* back a-round the corner to see

T² BR 8 back! back a-round the corner to see

B back! back a-round the ba da ba da ba da corner to see

(♩=76)

INVO

Pg. 37

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and a Bass line. The key signature has one sharp (F#). The tempo is marked (♩=76). The score includes lyrics and musical notation with dynamics like *f* and *p*.

Soprano: see in the distance the Em-pire

Alto: see in the di-stance

Tenor: see in the di-stance

Baritone: see in the di-stance

Bass: badaba da badaba see in the di-stance da bada ba da ba

Handwritten musical score for five voices (Soprano, Alto, Tenor, Baritone, Bass) and a Bass line. The key signature has one sharp (F#). The score includes lyrics and musical notation with dynamics like *mf*, *mp*, and *f*.

Soprano: state and crowding you modern tourists and strolling Hip-

Alto: the Empire State ah ah ah

Tenor: the Empire State ah ah ah

Baritone: the Empire State ah ah ah

Bass: the Empire State day be day day be dah ah

Soprano: -pies and ambling matrons from Queens taking in the Vil-

Alto: strolling Hip-pies yeah May Queens from Queens the Vil-

Tenor: strolling Hip-pies yeah May Queens from Queens the Vil-

Baritone: strolling Hip-pies yeah May Queens from Queens the Vil-

Bass: strolling Hip-pies yeah May Queens from Queens the Vil-

(J=76)

INVO

Pg. 38

Handwritten musical score for SATB choir, measures 24-30. The score includes vocal staves for Soprano (S), Alto (A), Tenor (T), Baritone (BR), and Bass (B). The lyrics are: "l-age", "So now you can re-lax", "For you are Home". The music features various musical notations including notes, rests, and dynamic markings like "cres-". A rehearsal mark "377" is present in the Tenor part.

Handwritten musical score for the song "Smack in-to Time Past". The score is written for three voices: Soprano (S), Tenor (T), and Bass (B). The lyrics are: "gain you'll walk smack in-to Time Past where If you go back If you go back in-to Time Past where". The score includes musical notation with notes, rests, and dynamic markings such as *f* (forte) and *div: 5*. There are also handwritten annotations like "a3" and "BR" (Bass). The score is divided into two systems, with the first system ending at measure 381.

Handwritten musical score for four parts: Soprano (S), Alto (A), Tenor (T), and Bass (BR/B). The score is for measures 385-388. The lyrics are: "quickly you'll retreat back, back around the corner". The music is in 4/4 time, with a key signature of one sharp (F#). The Soprano part starts with a forte (f) dynamic and a breath mark (>). The Alto part starts with a forte (f) dynamic. The Tenor part starts with a forte (f) dynamic and a breath mark (>). The Bass part starts with a forte (f) dynamic and a breath mark (>). The lyrics are written below the staves, with "corner" appearing on a separate line for the Soprano and Tenor parts in measure 388.

Handwritten musical score for the song "Now you are Home". The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Baritone (BR). The lyrics are "Now you are Home", "So you re", and "lax". The score includes musical notation, lyrics, and performance markings such as *mp*, *mf*, and *fine*. The score is dated "LAC 11-19-96".